

For representation of similar scene, i.e. 'Messengers' search' for Prince (and report), cf. Ch. xx. 008; xxvi. a. 003; xlvi. 007; lxi. 002.

2' 1½" × 7¾".

Ch. xlvi. 005. Painted silk banner with Chin. inscr. Upper end of painting and all accessories lost, remainder considerably broken, but parts preserved are fresh. Pairs with Ch. xlvi. 004.

Subject: *Scenes from the Life of Buddha*: four, apparently following on those of the preceding and not elsewhere represented. Inscr. cartouche at side of each, and painted bands binding scenes, of same pattern as in Ch. xlvi. 004. (Inscriptions read by Mr. A. D. Waley.)

Scene 1. *Unidentified*, upper half both of painting and inscr. lost. Remainder shows personage in pink robe seated on mat, while others in vermilion jackets and white under-ropes stand round: Śuddhodhana and attendants as in scene (3) of preceding banner. The flowered skirt of woman or women attendants also seen at back. In front of Ś., and apparently moving off but with head turned back to him, is a man in black-tailed cap and vermilion belted coat.

Scene 2. *King (Śuddhodhana) and Queen (Mahāprajāpatī?) returning to Palace*. Ś. and M. advance to R., followed by two women attendants and preceded by man in scarlet coat, who turns head round to them. Women behind are recognizable as such by their coiffure, the hair ending in two stiff-angled loops as in scene (3) of Ch. xxvi. a. 003, and by long trailing skirts, quite unlike full straight under-ropes of men. They cannot be Ministers. Fig. on Śuddhodhana's L. is obviously a woman from her dress; gilded orn. on head shows her to be the Queen. She wears a trailing green skirt and loose brown jacket spotted with red flowers (like the skirt of one of her attendants); lining of her sleeves vermilion with green sprays.

Scene 3. *King and Queen once again [worship?] Prince* (or perhaps, 'persuade him to return?'). The Chin. char. used is unrecognizable. Ś. and Queen, dressed as in preceding scene, kneel on L. of scene ¾ back to spectator, Ś. on vermilion flower-sprinkled mat, Prajāpatī on his L. hand. Behind them stand two (men) attendants in scarlet jackets and white under-ropes, and in R. bottom corner are remains of third fig. (the guide?) in green coat and black-tailed cap. In R. upper corner appears Prince as Buddha seated on a scarlet and white lotus pedestal, with hands folded before him. Behind him circular slate-blue vesica and vermilion halo; on his R. stands disciple, bald-headed, in long dark brown sleeved coat.

Scene 4. *Queen parting from King and entering Back Palace* (i.e. the Women's Part). Ś. is not represented, only Prajāpatī, two women, and the guide. Figs. all walk to L., two above and two below. Queen again distinguished by her head orn., but no trace of gilding remains on it here.

Style and colouring of whole exactly as in Ch. xlvi. 004. Figs. spaced out in same way; no detail in any scene beyond that mentioned, except tree in L. upper corner of each and a smaller one in foreground of (3) and (4). Holes in silk

have mostly occurred where green paint was used, i.e. on tree or on women's skirts.

2' 1" × 7¼".

Ch. xlvi. 006. Painted silk banner; all accessories and both ends of painting lost, colour much gone.

Subject: *Samantabhadra* on white elephant, but without attendant. For other examples, see Ch. xx. 001. S. sits cross-legged on lotus, both hands held out from elbow, open and slightly downwards as though bestowing gifts; elephant ¾ R., S. practically facing spectator. Bodhisattva is of type *Ch. 002 in dress and features, but particularly feminine and delicate in aspect, with long level eyes, straight nose, small upcurled mouth, and mild expression. Ears are almost normal in length and have no rings. Elephant drawn with much character and truth to life; colouring, harness, etc., as in Ch. xx. 001; attitude similar but reversed, all six tusks visible.

Colouring almost entirely lost, but traces remain of carmine on S.'s skirt, crimson on under-robe, crimson, black, and yellow on elephant's harness, and crimson, white, and purple on lotuses underfoot. Workmanship refined, and whole group pervaded by air of peaceful and benevolent dignity characteristic of deity.

1' 10" × 7½".

Ch. xlvi. 007. Painted silk banner, considerably broken; both ends of painting and all accessories lost; colour well preserved.

Subject: *Scenes from Life of Buddha*. Chinese in style.

Scene 1. *Flight of Prince Gautama* from Palace of Kapilavastu. Shows wall and gate-tower of Palace with two guards sleeping outside. Gate ajar, but Prince flies in cloud over wall, while kneeling divinities in scale-armor hold up his horse's feet. Over latter's neck is seen head of Chandaka, and beside guards are alarm gongs on wooden stand. Armour of little divinities consists of helmet, gorget, and long coat of scales represented by parallel black lines on yellow ground as in case of General, Ch. 00114. They also wear red guards on forearm.

Scene 2. *Pursuit of King Śuddhodhana's Messengers*. Two of these, on black and piebald horses, gallop full-speed from Palace gate. Fig. of one rider completely lost; other carries torch; flame of his companion's torch also preserved. In background Palace wall with red-flowering tree growing over it.

Scene 3. *Examination of the Musicians by King Śuddhodhana (?)*. Identification uncertain. Background again Palace wall. King (?) enters on L. riding slowly on white horse with red mane and tail. He is met by palace official, whom executioner and his attendant accompany; latter are taking along in custody two women with hands tied behind. Women unmistakable owing to dress and white complexion with pink cheeks; they seem prob. two of musicians who played to Prince on night of his flight. Cf. scene (2) of Ch. lv. 0011, where four women are seen in custody in same connexion. The rider wears black jacket, red bordered and open at the neck, over an under-robe,